

## Grand Style Handbook

*Honey, where's your super suit?*

I.

Grand Style is a way for you to feel at ease with what it is that is under your control. Some things are within our power, and some things are not. In a way all we can do is try. Can I go to the store? Maybe I'll die on the way. I tried. What I actually did was take steps. Those are my actions. Going to the store is a metaphysical belief attached to those actions. We err in seeking to control metaphysical beliefs and others' perceptions of our own actions. In reality we should be so confident in our own beliefs that we insist on them for ourselves and won't even debate. And yet we set about to improve the lot of everyone. As long as others are not actively harming people bodily or cognitive-affectively, then they can believe or not believe as they like.

But we will articulate a form which makes it possible for such people, who do not want to adopt a planetary, cosmic scale of inquiry and compassion, to flourish along with everyone else. For this question of how we can live with each other has now become an emergency of the most pressing kind. One responds to an emergency the way Brian Wilson responded to Rubber Soul with Pet Sounds. Aesthetic emergencies: another artist has leapt ahead. Now it's your turn to iterate on the simulation. I'm only Kid A. You people can probably take this sketch of a thick logical stack and make things much more impressive. This is my mixtape version of the idea, my white paper.

II.

The artist bio is the gender identity is the occupation is the denomination.

Your preferences. What you'll abide and what you won't. What you are open to and what you are not.

What you fuck with. Your favorite ideas, the most common moral judgments you make of others.

The basis on which you make those judgments.

Artifice means so much because of who made it.

Discovering our own eldritchness, our own divinity, feeds into Sonder as we appreciate that if others have first person perspectives, then they are going through very similar things.

We are all life artists. All of our gestures are strokes on the common canvass, the work and labor of love and fruit of labor we call the experimental gallery, the experiential garden. To embrace being part of this all-encompassing co-creation, we must be submerged in the shadow, which is to say all those things we might sometimes think to be other than ourselves, or sides we don't like. At times we do indulge them and different experiences also simply let us see those things differently. Having done shadow work has the manifestations of being less judgmental toward others, even brutal and very harmful people. We can still be most insistent on rapid and far-reaching change, but we understand that *simple* denunciation will get us nowhere.

III

We are submerged in the cosmos and we are emerging. Our emergence is the emergency. The way in is the way out, the way up the way down the ladder of logical types.

You're not my logical type.

we signal our devotion to and utter investment in the cosmos. We have gone under and we have emerged, and every step takes us further along the way up and the way down and the way ineffable.

Personality is style. How do you present yourself. What roles are you comfortable playing. Not just what you do but how you do it. Any given task might be accomplished one of several ways. How do you do it? And why? What is your aesthetic motivation? If a situation were to be beautiful, or life were to be made more beautiful in general, what would that mean to you?

This artistic style is a style of creation, and in that way it relates to a notion of a higher order of gender and sex. Indeed, sex and gender are themselves only metaphors for this higher order of creation. If I am dismayed that you can live without me, I might miss having sex with you, or our gender identities might play a part, if we believe in them. But what that means is more subtle. Is specific conversations that didn't go well. When the feeling died and you didn't say.

What is dead never stays dead, though.

So your artist bio is to declare your gender identity, your new version of a sex in this higher dimension we are going to where everyone will have their own sex, and be beyond sex, and be right where we are now, all at the same time. But this applies for collectives as well.

NATO needs an artist bio. The USA needs to trick out its grand style. We can all do better.

Grand Style is for Everyone.

## II. Grand Style Design Parameters

### 1. Cut the Gordian Knot/Raise the Roof

This is the key feature of Grand Style, and the other design parameters either temper dangers inherent to the process, or describe its constituent features. Therefore the final end will be discussed here to give context, and of course will be elaborated on once the details of the system are emerging.

To cut the Gordian Knot means to slice through cultural confusion. It is to be in response to some things and not others, sure, but it means to have a "fuck whatcha heard" stance toward discursive affairs. This stance is also similar to that of Nietzsche in saying that it is better to simply make better music than to try to get the people playing bad music to stop. To cut the Gordian Knot is to play at this greater music, a signal which can cut through the noise.

It is a hardness in a way, an indifference. But also an omni-enveloping, gestative force. Part of the power of a grand style comes from its genuinely benevolent, or seductive, intentions, and its obvious effort to continually refine the quality of its intention.

## 2. Juxtaposition of Intensities

Grand Style plays at worldliness by marshalling many different cultural symbols at the same time. These are, properly speaking, invocations. By taking all expressive potentiality to oneself, one is proclaiming a sort of independence from the thoughts of others. Whatever the topic, I have my opinion, and maybe I will listen to yours and maybe not. But you can't come at me from outside, because that is where I live. In the pines where the sun don't ever shine, I've shivered so many nights through. For you.

This is a way of showing that Grand Style is beyond exclusivism in cultural taste. There can be a conceptual center of gravity, for example you are a Christian country or person or Buddhist. Then you more operate from the idea of subsuming all thought and religion to that faith, making them all consistent. Doing this in good faith ought to lead to a functionally fine outcome, no worse than an attempt at pan-syncretism which is non/omni-denominational.

This juxtaposition also speaks to our appreciation for various concepts as all subsumed within the storytelling mechanism. And, to an extent, to the question of what it is useful to say, what sort of story is it useful for us to place ourselves in. This is omni-metonymy, all names of God are in a way equivalent, and everything is a name of God. So we say names together which are not normally combined.

Examples: Lila and Uneven & Combined Development; Christian Universalism and the Dreamtime; Sedna and Persephone; Jihad and "doing the work;" Submission to God and Sexual Submission; shirk and commodity fetishism; primitive communism and ongoing symbolic obligation; Tiqqun and Brahman; cosmopolitanism and poetic singularities.

You can see my biases in what I've chosen, but there can be many more, and there shall be so in my elaboration of my grand style. These are meant simply as examples, any two of these terms can be profitably (prohetically) combined, and any terms which strike your fancy in politics, science, religion, etc., can play the same role in grounding an internal discourse in which a greater range of logical orders of complexity and metonymical nexi are expressed.

## 3. Be deep: speak to people's most tender and profound intentions

This is the heft. You are attaching to people's cognitive-affective centers of gravity. More particularly, looking for patterns of cognitive-affective emergency and responding to the cognitive-affective centers of gravity of these emergencies. So the key is for each person and each other audience, and within one's own marshalling of style, to work out all the kinks, pretty much.

So this is the part for example of turning final goals into intermediate goals, and then obviating them. Or seducing, or reducto ad absurdum-ing people.

## 4. Avoid Doctrine

All concepts are stepping stones to more concepts, and when most problems are solved, there can be silence, or at least no words. Words are emergency response concepts. They help us respond to what emerges.

This is why in some sense we are not getting people to assimilate to the “same” paradigm. The idea is to set up a trippy paradigm in which any expression or allegiance can be acceptable as long as it is not contradictorily expressed to allegiance to something else. If it is understood, in other words, that the position can be made tenable with other higher-order operational concepts.

There is disagreement about first-order operational concepts, and these must be worked out equitably. But the solutions to current first-order disputes will not come from concepts that will be timeless and really grasp the root of all the issues. Instead, we will be shredding these new concepts soon enough. Still, they are necessary, we must hang on them with our full weight, but soon enough we will let them go and never touch them again. We are so attached to our hold on the rock wall that we don’t want to climb on, and we are getting tired.

## 5. Speak to all audiences

You should have something to say to everyone, some way you want to influence someone no matter what their story is. Because it’s assumed we all need to change, or even what is fun is to challenge each other, which amounts to the same thing, avoiding repetition.

It is also crucial you are not secretly trying to assimilate everyone to the “same thing,” or saying there is an exact identity between different forms. It is simply to take from the palette of world cultures a bit of every color, so that people can see that color and know you are thinking of them.

## 6. Symbolic consistency

At the same time, it must all be consistent, in the sense of Poe’s highway of the consistent. Various forms are put forward as to say, I claim these are all on my side, so if you like any of them, I have a symbolic claim on you. This gets you in the door with everyone. But this is also your integrity. You really do mean what you say and you do embrace all cultural forms, all concepts, and wear them like the names of god that they are, but you do not confuse them with your self.

The point is that although you speak to many audiences, and even contradict yourself on certain logical orders, on the whole, your performance hangs together. Upaya is a good concept here, where in a sense you have one goal: soteriology, which is a kind of future. But the means are not important or essential. Even the goal then, nirvana or equanimity or love or wisdom, etc., must be always emphasized to stand for something ineffable, to be a finger pointing at the moon. To have symbolic consistency is to be always pointing at the same moon, if from different directions, and to really believe in that moon.

## 7. Enchant the Universe

Grand Style need not lean into mythology and the divine or supernatural, but it must bring a grand quality to everything. Within a science based outlook for example, the “We are star stuff” or Sagan or “The inconceivable nature of nature” of Feinmann are examples of how science can also hold space for wonder. This sense of enchantment is necessary to help the contrary experiences of life hang together, with some aspect of the sublime which is understood to be the source of the greatest pleasures and pains at once. To enchant is really just to raise a chant, it is again the rising of the better music, the music which is the perfected form of all musics, at least from the point of view of the player, one who does not go out of his way to contradict the notes of others but rather synthesizes them and makes a

peacemaker style, a drunken master style, which is able to weave around the cacophany and make harmony and even more beautiful dissonance.

#### 8. Allow for maximal cultural expression while minimizing coercion/kinetics

The point of your grand style is not to convince everyone to agree with you. The goal is to be a good enough mother, or matrix, for all other discourses. A good hang for everyone. But within this, the others are allowed to play as they want. But this does not apply to the treatment of third parties, crucially such as infants or supposed enemies. The entire community of spiritual beings has as its affair the

#### 9. Make mutually convenient behavior possible/easy | positive sum

The end of law is to make it most convenient for people to act most appropriately for the general welfare of society. In some sense we have value as people in the sense that we make life better for others. But society should serve us too. Grand style should establish situations which everyone is in some sense happy were arranged.

#### 10. Maintain morale

Grand style should give a story about how things and everyone is good enough, in a way perfect, and getting even better as we level up our capacity to help each other and not harm. Mysticism helps confront all worldly problems, combined with regard for all sentient beings brings respect and inquisitiveness which help ground and drive the person forward.

How I apply these parameters

I seek to incorporate aspects from many cultures

My focus is loving love

Wisdom is involved in seeing what can actually work. The monkey letting go

I like deities

Sedna

Glaucus

Hephaestus

Shakti

Sophia

religious concepts

Lila

Christian Universalism

Sophian Gnosticism

Jihad

Dreamtime

philosophical concepts

continuity of the nothing

reason is slave of passions

skepticism

emptiness of emptiness

overman

social theory concepts

Uneven and combined development

religious functionalism

poetic singularity

potlatch

hospitality

psychological concepts

projection

neglect

sublimation

addiction

psychosis

eroticism

dis/continuity

divine/astral love

sex 2

seduction

eroticization of shame/the shadow

sexual

Succubus

impregnation/gestation/lactation

role play/ political play/history

cucking/cheating

talked into it

garment/body

lingerie

formalwear/holywear

military coat

Orange/Purple/Green/black

Knee high socks